

FACULTY OF MUSIC UNIVERSITY OF TORONTO

CONTEMPORARY MUSIC ENSEMBLE

ROBIN ENGELMAN, conductor

WALTER HALL

THURSDAY, FEBRUARY 26, 1987

8:00 pm

PROGRAMME

Charleston Rag (1899)

JAMES HUBERT BLAKE
(1883-1983)
arr. Gunther Schuller

Leslie Newman, flute; Pauline Farrugia, clarinet;
Robert DiVito, trumpet; Kevin Hayward, trombone
David Lum, tuba; Mark Mazur, percussion
Elizabeth Johnston, Angela McCullough, violin I;
Anita Buttemer, Kenji Fuse, violin II;
Julian Fisher, viola; Jean Bresse, cello
Louis Garson, bass; Anne Louise, piano

Sonetto VII of

BERNARD VAN DIEREN

Edmund Spenser's "Amoretti" (1921) (1887-1936)

Robert Ursan, tenor
Leslie Newman, flute; Pauline Farrugia, clarinet;
Ameene Shishakly, basset horn;
William Cannaway, bassoon; Jennifer Wilson, horn;
Robert DiVito, cornet
Liz Johnston, violin I; Anita Buttemer, violin II;
Julian Fisher, viola I; Kenji Fuse, viola II;
Louis Garson, bass

Concertino (1925)

LEOŠ JANÁČEK
(1854-1928)

- I. Moderato
- II. Più mosso
- III. Con moto
- IV. Allegro

Ameene Shishakly, clarinet; William Cannaway, bassoon;
Madeline Levinson, horn; Susan Greenway, piano
Liz Johnston, violin I; Anita Buttemer, violin II;
Julian Fisher, viola

INTERMISSION

Triptych (1986)

MICHAEL SIENKIEWICZ

for spoken voice and chamber orchestra (b. 1951)

- I. Saint Agnes: A Responsory
- II. The False Saint Jason
- III. Saint Malachy

Daniel Hyatt, recitation
Leslie Newman, flute; Lawrence Charge, oboe;
Pauline Farrugia, clarinet;
William Cannaway, bassoon; Madeline Levinson, horn;
Lori Gemmell, harp; Mark Mazur, percussion;
Liz Johnston, violin I; Anita Buttemer, violin II;
Julian Fisher, viola; Jean Bresse, cello;
Louis Garson, bass

Two Poems of Balmont

IGOR STRAVINSKY
(1882-1971)

I. The Flower

II. The Dove

Three Japanese Lyrics

I. Akahito

II. Mazatsumi

III. Tsaraiuki

Norma Churchill, soprano
Leslie Newman, Ronald Korb, flutes;
Pauline Farrugia, Ameene Shishakly, clarinets
Marta McCarthy, piano
Anita Buttemer, violin I; Angela McCullough, violin II;
Julian Fisher, viola; Jean Bresse, cello

Septuor d'instruments à vent (1937)

CHARLES KOECHLIN
(1867-1950)

I. Monodie. Tranquille mais sans traîner

II. Pastorale. Tranquille et clair

III. Intermezzo. Allegretto con moto

IV. Fugue. Allegretto dolce

V. Sérénité. Calme, très doux

VI. Fugue. Allegro, animé

Leslie Newman, flute; Lawrence Charge, oboe;
Caroll Kim, english horn; Pauline Farrugia, clarinet;
Bernardo Padron, saxophone; Madeline Levinson, horn
William Cannaway, bassoon

Administrator for the Contemporary Music Ensemble:
Edward Laufer

NOTES

Charleston Rag (1899)

JAMES HUBERT BLAKE

Born in Baltimore in 1883, Blake left school in the eighth grade and played piano in bars and "sporting houses". "Charleston Rag", his first composition, was written when he was sixteen years old. The elegant, sophisticated, classic rags of Blake, Joplin, Scott and Chauvin were capturing public attention and the large New York publishing houses, sensing the interest in syncopated music, turned loose their tin pan alley composers, flooding the market with thousands of ersatz "rags". By 1911, most people believed that Irving Berlin or a band leader named Alexander had invented ragtime. The originators, denied access to markets and venues, were largely forgotten. More renowned as a composer of popular songs, Blake adapted better than most. With his partner Noble Sissle, he composed "Shuffle Along", a Broadway hit in 1921, "I'm Just Wild About Harry" (1921), and "Memories of You" (1932). He wrote over 300 ballads, songs and rags, and received the Ellington Medal from Yale University in 1970. In 1973, the hit movie *The Sting* brought the rags of Joplin to public attention and revitalized Blake's career. He gave a solo recital in New York's Philharmonic Hall at the age of 91 and received the Medal of Freedom in 1981. He died in Brooklyn in 1983, a few days after a gala 100th birthday celebration.

Note by Robin Engelman

Sonetto VII of Edmund Spenser's Amoretti

BERNARD VAN DIEREN

VAN DIEREN was one of the solitary, independent figures in early 20th-century English music. A man of wide-ranging cultural interests, a composer, violinist, and writer, van Dieren was much esteemed and encouraged by such figures as sculptor Jacob Epstein, painter Augustus John, and composers Constant Lambert, Philip Heseltine (Peter Warlock) and William Walton. The high regard in which this work (from the composer's *Sinfonietta Amorosa*) was held in the twenties and thirties may be gauged from Lambert's provocative critical survey *Music Ho* (1934): Lambert referred to

Sibelius' Seventh Symphony, Berg's Lyric Suite, and van Dieren's Sonetto VII "to name at random three of the masterpieces of our time... It is surprising to see in his later work -- such as the Spenser Sonnet -- hardly any chord which, taken by itself, cannot be found in Wagner. ...The chords are not used specifically as such, but are the result of a melodic counterpoint of fascinating complexity. Van Dieren's attitude towards harmony is more indicative of future developments than the 'note clusters' of Henry Cowell or the quarter-tones of Aloys Haba...

The constant interweaving and crossing of the instrumental strands brings about a kaleidoscopic, continuous changing of colours and balance. The overall sound, in the warmth and richness of the musical texture, may seem reminiscent of Delius or Bax, or even of early Berg or Schoenberg -- without the latter's intellectual rigour and rhythmic vitality, but with an individuality and subtlety of its own.

Concertino

LEOŠ JANÁČEK

It has often been noted that Janáček's melodic style derived from eastern Moravian folk melodies, with their irregular phrase lengths and modal features, and from the melodic patterns of speech, which Janáček would carefully notate.

Janáček wrote that "the main themes for my concerto came to me while walking." He playfully described the work like this:

"First movement. One spring day we prevented a hedgehog from getting to his lair lined with dry leaves in an old lime-tree. He was cross but he toiled in vain. He could not make it out. Neither could the horn in my first movement. All it could manage was this grumpy motive. Should the hedgehog have stood up on his hind legs and sung a sorrowful song? The moment he stuck his nose out he had to pull it in again.

Second movement. The squirrel was chatty while she was jumping high up from tree to tree. But once in the cage she screeched like my clarinet, but even so, to

the great delight of the children, she twirled and danced round and round in circles.

Third movement. With a bullying expression the stupid bulging eyes of the little night owl and the other censorious night-birds stare into the strings of the piano.

Fourth movement. The fourth movement is like a scene from a fairy-tale: everybody is discussing the new penny. And the piano? Someone has to be the organizer. I think there must be three motives in every movement. Let this be enough for everyone's mind...; it was certainly enough for the composer of this little trifle."

In his biography of Janáček, Jaroslav Vogel observes that the Concertino differs from "the absolute forms... by being admittedly programmatic, and also by the strict application of the theory of linking certain themes with certain instruments..." All the main themes throughout can be related to a minor-third major-third motive from the beginning. The first three movements are in ternary forms, while the last features cadenza-like elements in the piano.

Triptych (1986)

MICHAEL SIENKIEWICZ

Text: Thomas Merton

MICHAEL SIENKIEWICZ studied composition at the University of Toronto, where he won the Percy Faith Award for "outstanding promise in the field of composition." His opera, *Fall Legend*, was one of the works in the finals of the National Opera Association's 1984 New Opera Competition. Other commissioned works include *Winter Sunstill*, a motet with words by James Reaney for the Guelph Chamber Choir (1933) and *Triptych*, commissioned by Daniel Hyatt. Sienkiewicz is presently writing a church opera for performance in Guelph in 1988.

Triptych takes its title from the three-section panel paintings of the Middle Ages. The first panel depicts Saint Agnes, a young girl who was martyred early in the 4th century. In Rome, on her feast day, two lambs are blessed and their wool used to make the palliums worn by the Pope and his Archbishops. The central panel is

of Saint Jason, a saint not included in the Roman Calendar. Saint Malachy, portrayed in the third panel, was a 12th-century Irish Bishop, whose feast day falls on the 3rd of November.

Notes by Edward Laufer

Two Poems (1911; instrumentation 1954) IGOR STRAVINSKY
Three Japanese Lyrics

Both of these works belong, without question, to Stravinsky's Russian period. Two Poems was written prior to the Rite of Spring and foreshadows many of the polyrhythmical techniques used in the latter work although here, there is a much gentler treatment.

Three Japanese Lyrics was composed before the orchestration of the Rite. These poems are also about spring but here, it is a gentle, fragrant spring. The cycle is a distillation of the Rite, and is comparable to what Schoenberg's Pierrot Lunaire is to his Gurrelieder. Many similarities have been drawn between the instrumentation of Three Japanese Lyrics and Pierrot Lunaire.

Septuor d'instruments à vent (1937) CHARLES KOECHLIN

The wind septet is, in many ways, a perfect representation of Koechlin's late style, particularly in its use of very clear, liquid counterpoint and modal harmonies. The Intermezzo, for example, is a "sonnerie" ostinato dispersed among four instruments, while the rest of the group performs a variety of counterpoints often suggesting a different mode or key than that of the sonnerie itself. This technique (the melody suggesting one mode and the bass another) is a prominent feature of the piece. There is a progressive feeling of development, with the full group beginning only in the third movement, and the longest movements coming towards the end.

Notes by Claude Lapalme

* * * * *

Sonetto VII of Edmund Spenser's "Amoretti" BERNARD VAN DIEREN

Fayreeies, the myrroure of my mazed hart
 What wondrous vertue is contain'd in you
 The which both lyfe and death forth from you dart
 Into the object of your mighty view
 For when ye mildly looke with lovely hew
 Then is my soule with lyfe and love inspired
 But when ye lowre or looke on me askew
 Then do I die as one with lightning fyred.
 But since that lyfe is more than death desyred,
 Looke ever lovely as becomes you best
 that your bright beams of my weak eies admired,
 may kindle living fyre within my brest.
 Such life should be the honor of your light
 Such death the saden sample of your might.

Triptych MICHAEL SIENKIEWICZ
 Poems by Thomas Merton

I. St. Agnes: A Responsory

Cujus pulchritudinem
 Sol et luna mirantur....
 Hear with what joy this child of God
 Plays in the perfect garden of her martyrdom,
 Ipsi soli servo fidem.
 Spending the silver of her little life
 To bring her Bridegroom these bright flowers
 Of which her arms are full.
 Cujus pulchritudenem....
 With what white smiles
 She buys the Popes their palliums,
 And lavishes upon our souls the lambs of her confession!
 Sol et luna mirantur,
 Ipsi soli servo fidem.
 Her virtues with their simple strings,
 Play to the Lover hidden in the universe.
 Cujus pulchritudinem....
 Who smiles into the sun His looking glass.
 And fills it with his glorious face:
 Who utters the round moon's recurring O
 And drowns our dusks in peace.
 Ipsi soli servo fidem!
 The Roman captain's work is done:
 Now he may tear his temples down -
 Her charity has flown to four horizons, like the swiftest doves
 Where all towns sing like springtime, with their newborn bells
 Pouring her golden name out of their crucibles.

II. The False St. Jason

This is the night the false Saint Jason
 Wakes in fear from his cannibal sleep,
 And drenches the edges of his eyes
 With his tears' iron overflow;
 For the flying scream of his dead woman
 Opened the stitches of his skin,
 And Jason bounced in the burly wind
 Like man of sack and string.
 "What do you want, in the windows of your wound
 Where Judas' money shines
 By daggers' waterlight?"

"I want the martyrs' eyes, as tight as shells,
In death's pretended sleep."

"What does it mean sunlight weeps in your door
Like an abandoned child?"

"It means the heavyhanded storm,
Whirling and ploughing the wet woods,
Has filled with terrible speech,
The stone doors of my feast:"

The feast of the false Saint Jason's first communion.

III. St. Malachy

In November, in the days to remember the dead
When air smells cold as earth,
St. Malachy, who is very old, gets up,
Parts the thin curtain of trees and dawns upon our land.
His coat is filled with drops of rain, and he is bearded
With all the seas of Poseidon.
(Is it a crozier, or a trident in his hand?)
He weeps against the gothic window, and the empty cloister
Mourns like an ocean shell.

Two bells in the steeple
Talk faintly to the old stranger
And the tower considers his waters.
"I have been sent to see my festival," (his cavern speaks!)
"For I am the saint of the day.

Shall I shake the drops from my locks and stand in your transept,
Or, leaving you, rest in the silence of my history?"

So the bells rang and we opened the antiphoners
And the wrens and larks flew up out of the pages.
Our thoughts became lambs. Our hearts swam like seas.
One monk believed that we should sing to him
Some stone-age hymn
Or something in the giant language.
So we played to him in the plainsong of the giant Gregory:
Oceans of Scripture sang upon bony Eire.

Then the last salvage of flowers
(Fostered under glass after the gardens foundered)
Held up their little lamps on Malachy's altar
To peer into his wooden eyes before the Mass began.

Rain sighed down the sides of the stone church,
Storms sailed by all day in battle fleets.
At five o'clock, when we tried to see the sun, the speechless visitor
Sighed and arose and shook the humus from his feet
And with his trident stirred our trees
And left down-wood, shaking some drops upon the ground.

Thus copper flames fall, tongues of fire fall
The leaves in hundreds fall upon his passing
While night sends down her dreadnought darkness
Upon this spurious Pentecost.

And the Melchisedec of our year's end
Who came without a parent, leaves without a trace,
And rain comes rattling down upon our forest
Like the doors of a country jail.

Poems: Copyright 1944, 1949 by
Our Lady of Gethsemani Monastery;
1946 by New Directions Publishing Corp.
-Used by permission of the publisher-

TWO POEMS OF BALMONT

I. The Flower

The Forget-me-not is blooming,
All for you, my love, for you,
By a brook its petals growing
Opening their tender blue.

Then at night when starlight looks
Down on you to shine,
When the dawn breaks night's last star
Fading seems to say: "Will you be mine?"

The Forget-me-not is blooming,
Tender eyes so sweet and blue,
Do you hear me, lovely flower?
Listen to the flower's voice!

II. The Dove

On the window sill the rose
And there on the roof the dove,
Do you see them now, oh look.
The dove flying to the rose?

Red the flower, white the dove,
Red and white together lie,
White and red together love,
But then the dove flies away.

Oh my beautiful white dove,
You forget my sill above,
Oh my beautiful white dove,
Fly back to your waiting love.

English text by Robert Craft

THREE JAPANESE LYRICS

I. Akahito

I have flowers of white. Come and see
where they grow in my garden. But falls
the snow: I know not my flowers from
flakes of snow.

II. Mazatsumi

The Spring has come! Through those
chinks of prisoning ice the white flocks
drift, foamy flakes that sport and play
in the stream. How glad they pass, first
flowers that tidings bear that Spring is
coming.

III. Tsaraiuki

What shimmers so white faraway? Thou
would'st say 'twas nought but cloudlet in
the midst of hills. Full blown are the
cherries. Thou art come, beloved Spring
time.

English text by Robert Burness

The Faculty of Music cordially invites you to attend other events in the Edward Johnson Building. Throughout the year there are many recitals by Faculty members and students, as well as orchestra, band, choral, jazz and opera performances. Information is available in the Calendar of Events which may be picked up in the Main Lobby near the Box Office. For information telephone 978-3744.

Contributions for the scholarship or operating funds (payable to the University of Toronto and directed to the Faculty of Music) are most welcome and are eligible for a receipt for income tax purposes. Please address donations or enquiries to Professor Carl Morey, Dean, Faculty of Music, University of Toronto, Toronto, Ontario M5S 1A1. Telephone 978-3761.

UPCOMING EVENTS AT THE FACULTY OF MUSIC

February 28

FACULTY ARTISTS SERIES

Linda Bennett, mezzo-soprano; Henry
Ingram, tenor; Vladimir Orloff, cello;
Suzanne Shulman, flute; Richard Dorsey,
oboe; Joaquin Valdepenas, clarinet; David
McGill, bassoon; Eugene Rittich, horn;
John Beckwith, keyboards; William Aide,
piano; Patricia Parr, piano
PROKOFIEV Sonata in C Major, Op. 119
RAVEL Chansons madecasses
BECKWITH Avowals
MOZART Quintet in E-flat Major, K. 452
Walter Hall 8:00 pm
\$10/\$6 students, seniors

March 5

THURSDAY NOON SERIES

OPERA DIVISION presents an introduction to
Mozart's unfinished opera L'Oca del Cairo
& Ibert's one-act farce Angelique
Walter Hall 12:10 pm FREE

March 8

FACULTY RECITAL SERIES

Mark Pedrotti, baritone; John Greer, piano
Works by SCHUBERT, POULENC, HOLMAN, HEAD,
and SMETANA
Walter Hall 3:00 pm
\$10/\$6 students, seniors

UNIVERSITY OF TORONTO • FACULTY OF MUSIC
OPERA DIVISION

PRESENTS

L'OCCE de CAIRO
(The Goose from Cairo) by W. A. MOZART
(IN ENGLISH)

and

Angélique
by JACQUES IBERT
(IN ENGLISH)

MARCH 6, 7, 13, 14, 1987. 8 PM

MACMILLAN THEATRE

EDWARD JOHNSON BUILDING

\$15 ADULTS; \$10 STUDENTS/SENIORS. All seats reserved.
BOX OFFICE OPENS FEB 9. MAIL ORDERS TO: BOX OFFICE,
EDWARD JOHNSON BLDG, U of T, TORONTO M5S 1A1. CHEQUES
PAYABLE "UNIVERSITY OF TORONTO" OR USE VISA. PLEASE
INCLUDE \$1 SERVICE CHARGE. NO REFUNDS.

BOX OFFICE: 978-3744 OPEN 12-5 PM MON-FRI
